



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## NEWSLETTER

OCTOBER 1989

ISSN 6319 812X

### CHLORINE AND SALT GLAZE FIRING

I need to respond to an article in the June Potters' Guild newsletter which left the reader with the false impression that salt firing harms the ozone layer. Although erroneous in specific example, the intent of the article's author is a good one: that we should stop for a minute and take a look at what we do in our lives and our work and consider what effect it has on the world around us.

In traditional saltglazing (as it has been done over the last 900 years or so), common salt is thrown into the kiln toward the peak of the firing. The high temperature causes the salt to disassociate into sodium and chlorine. The sodium then combines with the vitreous clay forming a sodium aluminosilicate glaze on the surface of the ware. The chlorine vapor leaves the kiln along with carbon and water vapor. Chlorine is a very heavy gas - heavier than air. When the gas cools it settles to the ground and dissipates (within fifteen minutes, according to Charles Hendricks, Professor of Engineering at the University of Illinois).

Ozone is a light gas which rises to the highest levels of the atmosphere to form a protective shield, reflecting back much of the sun's ultra violet rays. Chlorine gas in its natural state cannot come in contact with the ozone layer.

Chloro-fluoro-carbons (C.F.C.s) are a commercially manufactured family of gases which chemically combine the heavy chlorine with the much lighter fluorocarbon. C.F.C.s are so insidious because when released into the atmosphere, they rise, the fluorocarbon carrying the chlorine all the way up to the ozone layer where the chlorine will then destroy ozone. But, the chlorine cannot get there on its own.

Chlorine gas does pose other problems. In high concentrations and in confined spaces it can be toxic. Salt glazing should only be done in well-ventilated areas and not in an urban setting or where neighbors would be bothered. The first effects of exposure to an over-concentration of chlorine is a reddening of the eyes and an irritation of the mucous membranes (I've not yet experienced that around a salt kiln, though I do at the swimming pool. Yes, that's chlorine gas you smell at the pool). Chlorine is also released when you have a beach fire or burn beach logs or even cremate

a human body (we contain chlorine as does the ocean around us).

The effects of chlorine from salt glazing are more short term and localized, but that is not true for other things close to home for us. Our cars emit several different noxious gases which accumulate in the atmosphere, contributing to long-term problems such as the "green house effect", and global warming. Also of note is that firing fuel-burning kilns in heavy reduction releases carbon dioxide and monoxide, adding to this problem.

Several things can be done to minimize chlorine release. One is not to use salt. There are other sources of sodium, such as soda ash (sodium carbonate) or sodium bicarbonate. These materials don't volatilize as readily as salt and tend to cake up in the fire box, but I have found that if added in smaller quantities and more frequently, they work well. The addition of a small amount of borax helps. The effect is very handsome, though not exactly the same as salt. For my "standard" salt glaze at Cone 9, I use about 2/3 soda ash and 1/3 salt and a little borax. Five or six years ago, I was getting some very interesting effects at Cone 01 using just soda ash and borax. In low temperature salt/sugar firings, very small amounts of salt seem to produce the most beautiful surfaces.

I shudder when I think of the "old days" salt glazing back in Illinois in the 60's. The kilns were crude. At Cone 9 you could see between all the bricks and at night it looked like a Jack-o-lantern. We just kept dumping in the salt till the pots finally looked right. The bricks around the salt ports were dissolving, and flowed in great undulations down the inner walls of the kiln.

Today we are a little smarter. A salt kiln should be tightly built. The inner walls, the kiln shelves, and the posts should be coated with a kiln wash of 2/3 hydrate of alumina and 1/3 kaolin. This will protect the bricks and lengthen the life of the kiln, as well as greatly reduce the amount of salt needed. This wash repels soda vapor so that only the pots are receptive. After introducing the salt or soda materials, the damper

*Continued on Page 2...*

## **The Potters Guild of B.C. NEWSLETTER**

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie.

**Editorial Committee:** Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

**Mailing:** Jobst Froberg, Rosemary Amon, Jackie White.

**Advertising rates:** \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

**The Potters Guild of B.C.** meets the fourth Wednesday of every month. Membership in the Guild is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

**Board of Directors:** Sam Kwan, Pres., Tam Irving, Vice-Pres.; Nathan Rafla, Secretary; Kathryn Youngs, Treas.; Theota Dancer, Bob Kingsmill, June MacDonald, D'Arcy Margesson, Cherie Markiewicz, Elsa Schamis, Terry Ryals & Ron Tribe.

## **LIBRARY**

Thank you, Margaret! Margaret McClelland has offered to attend to the library, keeping an eye on potential publications for acquisition and hence your reading! Don't forget the Library is open for members on Fridays from 10 am to 4 pm, and material may be borrowed for one month. The library also offers slide material for loan, and we have lately also received information on video material available from Eastern Canada and Britain. Call the office on Fridays for further details.

On this note of offering services, a reminder that the Annual General Meeting of the Guild will be held in January, and at least one month previous to that date, the Nominating Committee will report to the membership the names of those members in good standing, nominated by the Committee, who are willing to stand for a position on the Board of Directors. Three of the present Board members will be retiring, and although they may decide to stand for re-election, you are urged to consider whether you would be prepared to become involved more directly with the Potters' Guild.

## **GUILD NEWS**

The Board of Directors have received the report of Glenn Allison and Jim Thornsbury following their investigation into the feasibility of the Guild mounting a major exhibition of contemporary ceramics. While the authors were not able to recommend to the Guild Board that they pursue such a course in the immediate future, they did make the exciting suggestion that the Board investigate publication possibilities beyond the existing one of Newsletter. The Board is therefore in the process of considering both these issues of exhibition and publication, and a publications committee, consisting of Bob Kingsmill, Nathan Rafla and Kathryn Youngs has been struck.

As noted elsewhere in the Newsletter, the Board is requesting applications for the subsidized rental of the Studio 5 space for 1990. The invitation is being extended to potential applicants across Canada, and such applications are requested to be made to the Board by November 15, 1989.

Mark March 10-11, 1990 on your calendar. Ann Hironelle has agreed to give a workshop for us. One with Richard Notkin from Oregon for late January, 1990, is also planned, both to be held at Emily Carr School of Art and Design. Watch for further details in upcoming issues.

Best news of all this month is the announcement that a programme for the Guild membership will be held in the space behind the Gallery of B.C. Ceramics on **Thursday, October 26th at 7:30 pm!! Don Hutchinson will give a workshop demonstration and show slides.** In celebration, I suggest any of you who are able bring a small plate of snack food for a short social period after; coffee and tea will be provided. Look forward to seeing you there! The Library will also be open at 7:00 pm for your perusal and borrowing.

CHLORINE . . . *Continued from Page 1*

should be almost closed and the burners turned way down so as not to cause excess reduction. This allows the sodium maximum contact with the ware instead of flushing much of it prematurely up the chimney. Simply by doing these things I have reduced the amount of salt needed by two-thirds. A further reduction or elimination of chlorine emissions can be achieved by substituting part or all of the salt with other soda compounds.

As potters and inhabitants of this living planet, we need to consider how we can work with it in greater harmony, and do our part to reduce the discord.

Gordon Hutchens

*Gordon is a potter on Denman Island who has given numerous workshops throughout B.C. We and Barbara Hirano all thank him for taking the time to write the above article.*





Gallery of B.C. Ceramics  
1359 Cartwright St. Granville Island  
Vancouver B.C. Canada  
(604) 669-5645 V6H 3R7

## GALLERY SCHEDULE

**Connie Glover's** new work will be featured, October 3rd to 29th, with a "Meet the Artist", October 14th, from 1:00 to 4:00 pm.

**Sheila Dakin Lindfield's** sculptural work, "Moving Upon Silence", will be focussed upon from the 30th of October to November 26th.

Jurying deadline dates for the Gallery are October 15 and December 15. Six pieces or slides (for out-of-towners) and a typed biography are requested.

## GALLERY PROFILE

**Linda Bain-Wood's** show of recent work opened like a breath of spring, in early September! As "New Directions in Majolica", it was well titled. Earthenware and majolica are a new direction for her, as it is only since her move here from Ontario that she has been working full time in this medium. She previously has worked in stoneware, using shino and other classic glazes, and having studied shino in Japan for a two month period in 1986.

A graduate in art history from Queen's University in Kingston, Ontario, she studied ceramics at the Canberra School of Art in 1976, travelled extensively in that part of the world, and studied traditional pot making techniques in Papua New Guinea. She has taught ceramics both in Australia and in Canada. Ontario Crafts Council design awards were made to her for the years 1982-1985, and here in 1987 and 1988, she received a design award and an honorable mention in the Fraser Valley Guild's Annual Juried Show.

Leta Cormier's profile of Linda's work in the Vol. 8, No.2, 1985 issue of *Fusion* describes her work very well, and I quote a passage from it. Even though she's talking about stoneware with very little painting, the feeling that Linda evokes with her work is also very present in the show we have just seen here.

*"Linda makes a variety of wheel-thrown functional pottery"....."made in a direct and decisive manner. These are straightforward forms, full-bodied in feeling with generous lips, knobs and feet. Some pieces are altered on the wheel as part of the throwing process, others are altered after throwing. The vessels and plates altered on the wheel retain a fresh, lively quality. They demonstrate sensitivity to the plastic character of the clay and an intuitive understanding of the gesture of the pot. There is a pleasant sense of scale and proportion throughout Linda's work. The bowl, handle and saucer of her teacups convey energy and decision but the overall demeanour is one of invitation not intimidation."*

## SHOW AND EXHIBITIONS

The National Biennial of Ceramics Corporation is pleased to announce that its 4th juried exhibition will take place in Trois-Rivières from June 12 to August 26, 1990. A selection of the works will then be part of a travelling exhibition which will be presented in several large cities across Canada. A total of \$18,000 in prizes will be awarded to the artists whose works are selected by the jury. For further information, check the Potters' Guild office, or write to C.P. 1596, Trois Rivières, Quebec, G9A 5L9, or phone (819)374-3244.

**Sculptures**, by Severino Trinca, are presented at the Richmond Art Gallery, 7671 Minoru Gate, Richmond, B.C., until October 17. Weekdays 9-9pm; Saturday and Sunday until 5 pm.

The Fraser Valley Potters Guild presents **Clay 89**, its juried exhibition at the Maple Ridge Art Gallery, 11949 Haney Place, M.R., 467-5855, from November 12th to December 17th. Coordinator is Josie Stead, 462-9324.



Linda Bain-Woods

## STUDIO SPACE: GRANVILLE ISLAND

The Potters' Guild of British Columbia is offering the use on a subsidized basis, of an equipped studio for a one-year term, beginning January 1st, 1990, for a qualified applicant.

The individual space in question is one of five in a large group studio. The cost, including utilities, is \$160.00 per month.

Interested applicants please send at least 6 slides of current work, and a resume to the Guild at 1359 Cartwright St., Vancouver, B.C., V6H 3R7., by November 15, 1989.

## SUMMER RAMBLES PART II

It was on the post-Quebec City leg of our eastern travels that something I have long suspected was confirmed for me this summer.

Quebec City is very regional in focus and outlook, and rightly so (I notice that Gabriel Labreque is represented here by the Arabesque Gallery at 2341 Granville St). Montreal on the other hand, is a wonderfully diverse mix of people and cultures, even though it appears physically not to have changed or grown significantly since 1967. So it was that I discovered on a nostalgic walk on Rue de la Montagne a store window bursting with ceramic art, most of it from British Columbia! It was an advertisement for Franklin Silverstone's Gallery on nearby Sherbrooke West, and Jim and I quickly headed over there before it closed. The work of Patrick Amiot, Walter Dexter, Connie Glover, Gordon Hutchens, Charmian Johnson, Daniel Materna, Kinichi Shigeno and Kathryn Youngs represents about 80% of the ceramic "L'Art canadien contemporain" in the Gallery. A blissful half-hour was spent taking photos of the familiar strong and vibrant work.

In the heart of the old town I also visited the Gallery of the large cooperative and teaching centre, "de Ceramics Bonsecours", which is funded in part by the Province. Although representing a wide spectrum of techniques and styles, I found the work not nearly as exciting as what I had seen in the other corner of town. (Am I biased?)

The new Museum of Civilization in Hull, across the Ottawa River from the Parliament Buildings, has a setting and architecture that are spectacular. It also has a Fine Crafts Gallery that is exhibiting until October 31st the work of the first ten recipients (1977-1986) of the Bronfman Award. This "Masters of the Crafts" feature includes the work of Wayne Ngan, Robin Hopper and the team of Doucet-Salto as craftsmen in clay, Joanna Staniszkis and Micheline Beauchemin in weaving, and Bill Reid in silver or gold work. I came away feeling the west coast was very well represented! Wayne's work spoke eloquently for itself; Robin's display included extensive technical and experiential material. Not a bad balance of show and tell!

The remainder of my trip east was a more scattered sampling of my favourite craft spots and several new ones. No visit to Toronto would be complete without a quick hello at Prime, the small shop on Queen West where you may find Kathryn Youngs' and Jeannie Mah's work from B.C., Walter Ostrom's from Nova Scotia, and a number of strong Ontario and Quebec ceramic artists' work displayed.

The small central Ontario town of Elora has become home to at least four potters, the majority doing lively functional ware, and seemingly finding the town and its visitors to be appreciative and supportive of their work.

A quick stop on the long road back to Vancouver was made at the Minneapolis Renaissance Fair in Minnesota, out of which State the old functional centres of Redwing, for example, arose. It would appear that this

tradition carries on, if the 20 or so potters who were selling their work at the fair were representative. An acquaintance and one of the potters noted the impact and influence of regional teachers such as Warren MacKenzie on the continued emphasis on functional work. (See the September *Ceramics Monthly* for a feature on Mackenzie) In any case, I think I remember seeing probably two quite unique displays: one, hand-built and carved terra cotta garden vessels, plaques and sculpture; the other, subtle stone-like wall murals that were almost geological in character. The rest of it was pretty much your 60's stoneware. Don't get me wrong: we need good functional stoneware at least as much as we need contemporary art work, and it's very interesting to compare the focus in each region.

The summer's exploration was a wonderful reassurance to me of the vitality of the ceramic work being produced in this province.

Jan Kidnie

## SURE FIRE!!

Having worked with clay for 20 years and more, I feel confident that some of my ideas for clay objects are valid. If you are a beginning potter, there are two pieces that have been successful in the past, and have great possibility for the future. Believe me, trust me, their success is unavoidable.

What this province needs is a new covered jar for leeches. Think of a large honey pot, with handles; a lid perforated so the little suckers won't suffocate, and you've got a business. If the Wedgewood factory of a couple hundred years ago could make them, why not you revive their use? If they weren't immediately bought out by local doctors, athletes and pharmacists, they might be sold to kids for their collections of tadpoles, slugs or piranhas.

The second suggested item also existed in the 18th century European ceramic industry, and is really due for a revival. We need them. I refer to wig stands. You have no idea what number of men in our society have paid good money for the scalp dolly. And what do they do with them at night? It is too discomforting to hang the piece up on the clothes rack next to, under, or on top of the underwear. I mean, in the least it's unsanitary. We need some potters who want to make money on an existing subculture in need of practical sanitary wares.

Make wig stands. Different sizes for different heads, and different styles for different needs. Fancy decorated porcelain for the foppish business man(e); clean whiteware for the dentist who lives with the fear of his wig falling down some patient's throat; and solid black burnished pit-fired earthenware for the sexually disorganized biker.

Bob Kingsmill



## CALLS FOR ENTRY/ OPPORTUNITIES

The Granville Island Public Market will be holding its semi-annual craft adjudication on Monday, October 16th, 1989. Crafts people who are interested in selling their works at the Public Market should submit 4 (maximum) samples of their work to: Crafts Adjudication, 2nd Floor, 1669 Johnston Street, Vancouver, V6H 3R9, between 9 am and 4:30 pm, Monday, October 9th to Sunday, October 15th, 1989. For further information contact a market coordinator at 666-6655.

The Prince George Art Gallery has an excellent gift shop which now is in the process of organizing its annual Christmas show and sale from Dec. 1st to 24th. Contact Marie Nagel at the Gallery at 563-6447 for details.

The Community Arts Council of Vancouver invites participants to its fourth annual juried **Christmas Craft Sale**, to be held at the CAC Gallery during December 1989. They are also accepting proposals for upcoming exhibition in the Davie Street Gallery. Deadline is January 17, 1990. Phone the office at 683-4358, or write the CAC, 837 Davie St., Vancouver, V6Z 1B7, for further information.

The Kent-Harrison Arts Council invites applicants to the 13th Annual **Christmas Tree Craft Fair** in Agassiz, on Saturday December 2nd. Lynda Vaun Scobie, Box 383, Harrison Hot Springs, B.C., V0M 1K0 will send forms and information, with the receipt of a self-addressed stamped envelope.

The Community Arts Council of White Rock and District is now accepting applications for the 14th Annual "Arts by the Sea" **Christmas Craft Fair**, to be held November 10th and 11th in White Rock. For further information and applications, contact the Station Art Centre at Box 85, White Rock, B.C., V4B 4Z7, or phone 536-2432. Some forms available at Guild office.

**Cameo's Christmas Craft Sale** will be held in the Edmonton Convention Centre, December 2nd to December 10th. For further information, write Ruthe Spector, and #311, 10545 Saskatchewan Dr., Edmonton, Alberta, T6E 6C6, or phone (403) 439-1130. Juried.

Vancouver Craft Market at the VanDusen Botanical Gardens takes place Sunday, October 22nd, and in November and December. Contact Simone Avram, 8540 Demorest Dr., Richmond, B.C., V7A 4M1, or phone 275-2724.

**Out of Hand - Christmas Fair**, Nov. 30-Dec.3 has moved from the Empress Hotel to larger quarters in the Victoria Conference Centre nearby. Contact 566 Johnson St., Victoria, B.C. V8W 3C6, or phone 384-5221, for further information.

Parke International Markets are now accepting application for their craft markets at Whistler, Kamloops, Van Dusen Gardens, Vancouver, West Vancouver, Coquitlam, White Rock, and Penticton. Contact 3257 W. 36th Ave., Vancouver, B.C., V6N 2R6, or phone 362-2363.

**Circle Craft Christmas Market**, November 8-12, 16th Annual show and sale of fine art and craft, Vancouver Trade and Convention Centre. Contact Circle Craft Christmas Market, 1386 Cartwright St, Vancouver V6H 3R8, or phone 684-2422.

**Circle Craft Gallery** is accepting applications for shows in 1990. Contact Helena Wennerstrom, Executive Director, Circle Craft, 1666 Johnston St., Vancouver, V6H 3S2 for details.

**Family Christmas**, November 18-19. A juried fine arts and crafts event for all ages located at Heritage Hall on Main St., Vancouver. Call Deborah at 732-SHOW.

**Craft Fair**, Unitarian Church, 49th and Oak St, Vancouver, November 25. Call Hilde Gerson, 736-7873, or Pat Mitchell at 987-7535 for more information and an application form.

The Biennale Orlandi, Geneva, Switzerland, **Design Contest** for wall and floor tiles measuring 21.6 x 21.6 cm. (ceramic). Deadline January 15, 1990. Contact Biennale Orlandi, Mat Securitas Express X.A., Box 289, Ch 1211, Geneva 26, Switzerland.

- ( ) Membership Application
- ( ) Membership Renewal
- ( ) Change of Address

Mail to:

The Potters Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City & Province: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Tel: \_\_\_\_\_

I enclose my cheque/money order in the amount of \$

( Fees: Individual: \$20/year, Group: \$30/year)

## FOR SALE

Olympic Gas Kiln, 8.15 cu. ft., like new. Ignition ring included. \$1200. Call Mary Glenn Charles at 886-8411

17 cu.ft gas kiln, upshot, downdraft, in very good condition; commercial with door. New: \$4-5,000. Asking \$1800. Call Peter at 584-2742.

Cone 10 in 4 hours!! 5 cu.ft. propane gas kiln, 5 good burners. \$300. Call Gillian at 937-7696

Harrison Bell Glaze clearance: 4oz.-\$.99, 1 pint-\$3.99, and 1 gallon-\$9.99; Also cones, brushes, etc. Call Bob at 278-9282.

9,000 Pounds of DOVER WHITE POTTERS CLAY, Cone 5 - 7. Also one new electric slab roller. Good price. Call 533-5101 or 530-0361.

Hydraulic Press for tile production \$3500,0B0, Call Luis at 733-4743.

## WANTED TO BUY

CONE 10 Electric Kiln, in good condition; also 1/4 - 1 hp. compressor. Phone Sue at (604)334-2815.

## FAIREY AND COMPANY LTD.



### HERE'S OUR OFFER:

TRY OUR HY-BOND CLAYS AT NO COST TO YOU ..... THAT'S IT !

We're so sure you'll be impressed with the quality and value we're putting into our clay bodies that we'd like you to try a free sample block of any Hy-Bond clay body and see for yourself, particularly if it's been a while since you've done so. We'll even do our best to arrange delivery to you if one of us is going to be in your area (throughout B.C.!) With a couple of new clay bodies and recent refinements to many others, we're anxious to have our clays put to the test, so please give us a call. We look forward to hearing from you!

Len, Dave, Vern & Rick

13236 - 76th Ave., Surrey, B.C., V3W 2W1  
(604) 594-3466

## GREENBARN POTTERS SUPPLY LTD.

9548-192nd St. Surrey  
Phone: 888-3411

## OPEN SATURDAYS:

WE'RE OPEN SATURDAYS STARTING  
SEPT. 9TH. 9 am - 1 pm, except long  
weekends.

As Saturdays are often very busy, please  
phone a few days ahead if you can, and  
we'll have your order ready for you.

## SALE:

### 50 % OFF ASSORTED GLAZE AND BODY STAINS

These are a variety of stains that  
Estrin used to carry. Once these are  
gone, they will still continue to be available  
on a special order basis

We have lots of clay in stock from:

PLAINSMAN  
IMCO  
WESTWOOD  
SEATTLE  
FAIREY

Let us know what you need !